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which includes not only an exposition of the myth, the festivals, the nature of the god and of his consort, Isis, of the identification of Osiris with the sun and moon, of the king of Egypt as the personation of Osiris, but also chapters dealing with the official calendar of the Egyptians, the calendar of the Egyptian farmer with its rites of irrigation, sowing, and harvest, and the doctrine of lunar sympathy.

In his concluding chapter Frazer points out the similarity of the three gods of vegetation with their female consorts, in whose superiority he detects an indication of a system of mother-right, especially in Egypt, where conservatism preserved into Roman times the habit of marriage between sister and brother, a social custom which he sees reflected in the mythical marriage of Isis and Osiris.

This survey can only give an imperfect idea of the rich contents of this book, in which material from the widest range is brought together for the elucidation of the worship of the three gods considered. However much we may dissent in detail—and the reviewer has already intimated that he cannot subscribe to many of its doctrines—no one can fail to be instructed and stimulated by its pages.

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*Athenian Lekythoi.* With outline drawing in glaze varnish on a white ground. By ARTHUR FAIRBANKS, Museum of Fine Arts, Boston. Vol. VI of the University of Michigan Studies (Humanistic series). New York: The Macmillan Co., 1907. Pp. 365, 57 text illustrations, 15 plates. \$4.

This book is a careful classification and discussion of Athenian lecythi from about 475–430 B. C. There is thus no extended treatment of this form of vase in the blackfigured technique nor of its development in the latter part of the fifth century B. C., when the use of dull colors prevails and more complete polychromatic effects are sought. On the other hand, the introduction affords an adequate discussion of the steps from earlier times which lead to the technique of outline drawing in glaze, and there are in the course of the book many valuable observations upon the gradually extended use of dull colors. Thus the way is prepared for a further study, which the author has in mind, of later lecythi.

Four main groups of the vases are recognized, A B C and D, in the first three of which there is chronological sequence. Group D is not to be distinguished chronologically from group C, but represents various differences in style. Under these groups, and side by side with them (see the useful table facing the title-page), is a division of the whole material into eight classes, and in each class, after the specimens have been presented and described, there is a conclusion in summary of the

characteristics of the class. In the case of the earliest group A there is also a summary conclusion for the group, but in general the group characteristics are pointed out as each group is introduced. The division into classes does not represent direct chronological sequence, though chronological deductions may often be made from the classification; its primary purpose is to make possible a study, which would otherwise be confined to isolated specimens, of types of vases. In several classes minor differences of specimens within the class are recognized by a sub-grouping in separate series. At the close of the book there is a "conclusion" which treats of the various scenes represented on lecythi, mythological, religious, and scenes from every-day life. This feature, and several good indices, add greatly to the general usefulness of the work.

The descriptions of the vases, nearly five hundred in all are careful, and clearly written. They are naturally concerned largely with technique, but there are also many excellent observations on the scenes portrayed, with references to the treatment of the subjects on other monuments of Greek art (cf. for example, Class III, No. 4*a*; Class IV, 1, No. 30). The plates in the book are good "half-tone" illustrations; the illustrations in the text are not always so successful, but as a whole they serve their purpose.

Any extended criticism of this admirable book is impossible in a short notice, but it may be said without reservation that Professor Fairbanks' work is indispensable to the student of Greek lecythi and a distinct help in the general study of Greek vases. The excellent classical scholarship which lies back of it is everywhere apparent, and the book is an honor not only to its author, but also to American scholarship.

J. R. WHEELER

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*Grammaticae Romanae Fragmenta.* Collegit recensuit HYGINUS FUNAIOLI. Volumen prius. Leipzig: B. G. Teubner, 1907. Pp. xxx+614. M. 12.

This is a collection of all extant fragments that have to do with grammatical questions, from the earliest period of Roman activity to the end of the reign of Augustus. It includes only fragments, and consequently omits complete, or nearly complete, works such as Varro's *De lingua Latina* v-x, and Cicero's *Orator*, although the definition of grammar is broad enough to cover even this latter work. *Grammatica* is used in the Roman sense, as defined by Cic. *De orat.* 1. 187 (Gudeman, *Grundriss d. Gesch. d. kl. Phil.*, p. 6).

The collection is chronological by authors, or writers, and is intended to include all references to grammatical questions, whether in professedly grammatical writings, or in other literature where grammatical statements are made. Thus we find bits from Appius Claudius, Ennius, Cato,